

Abstract

Summary of Dissertation Recitals: Three programs of Choral Music

by

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The repertoire chosen for the three conducting recitals represented music from various eras, ranging from the Renaissance to the 20th Century. The recitals feature ensembles of varying musical experiences and vocal skills and a wide range of musical accompaniment from unaccompanied to orchestral.

The first recital was performed on February 7, 2014 at Bethlehem United Church of Christ, Ann Arbor, Michigan, by a recital choir and chamber orchestra. The program featured *Membra Jesu nostri* by Dieterich Buxtehude (c. 1637-1707) which was interspersed with pieces: *For the Fallen* by Douglas Guest (1916-1996); *A Child's Prayer* by James MacMillan (b. 1954); *There is a balm in Gilead* by William Levi Dawson (1899-1990); *Funeral Hymn for a Soldier* by John Knowles Paine (1839-1906); and concluded with *O Haupt voll Blut und Wunden* by Felix Mendelssohn (1809-1847).

The second recital was performed on November 19, 2015, in Hill Auditorium, Ann Arbor, Michigan, by the University of Michigan Arts Chorale and orchestra and featured *Requiem*, K. 626 (ed. Süßmayr), by Wolfgang Amadeus Mozart (1756-1791).

The final recital was in two parts. The first was performed on October 23, 2015 in Stamps Auditorium at the Walgreen Drama Center, Ann Arbor, Michigan, by the University of Michigan Chamber Choir and featured the *Kyrie* and *Gloria* from the *Mass in E-flat ("Cantus Missae"), Op. 109* by Joseph Rheinberger (1839-1901). The second was performed on January 19, 2016, at Bethlehem United Church of Christ, Ann Arbor, Michigan, by a recital choir, strings and continuo players. The program featured *Ave Maria* by Robert Parsons (c. 1535-1571); *O sacrum convivium* by Thomas Tallis (1505-1585); *Hosanna to the son of David* by Orlando Gibbons (1583-1625); *Drop down ye heavens from above* by Judith Weir (b. 1954); and *Dido and Aeneas, Z. 626* by Henry Purcell (1659-1695).